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ABSTRACT
This multimedia kit introduces sixth grade children to everyday life in an ancient Greek household, and to archeology as a tool for learning about people's lives long ago. Artifacts, filmstrips, maps, photographs, reproductions, and written material is provided for 11 lessons. The teacher is to act as the director of research rather than as a lecturer. The lesson plans suggest ways to use the material offered and activities to supplement the unit. Background information on the objects and activities is given to allow the teacher to become familiar with them before the lesson. A set of notes provides historical information about the artifacts. A supplemental materials list and a short history of the MATCH Box Project are appended. (JY)

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TEACHER'S GUIDE
A HOUSE OF ANCIENT GREECE

THE MATCH BOX PROJECT

Materials and Activities for Teachers and CHildren

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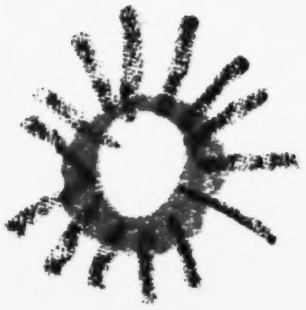

Please note that this is the guide to the prototype MATCH Box. Since the end of the MATCH Box Project in 1968, this unit has been extensively revised and produced commercially by American Science and Engineering, 20 Overland Street, Boston, Massachusetts 02215. The latest version of the teacher's guide may be ordered directly from the publisher.

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Teacher's Guide to

A HOUSE OF ANCIENT GREECE

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PREFACE

In 1909, a group of Boston teachers formed the Science Teachers' Bureau. Its purpose: "...the exchange of ideas and materials among teachers of science. Specimens of birds, flowers, minerals, etc., used in science teaching are to be sent...to the different schools of the city."

In 1913, the Bureau established the Children's Museum, which from the outset loaned materials and exhibits to schools and other organizations. Our present loan program was begun in 1937, and today we have Loan Boxes on over 100 topics. More than 5,000 "loans" are made each year to teachers in 400 Boston area schools.

In June 1964, under a contract with the United States Office of Education, we started the MATCH Box Project. The term "MATCH" stands for Materials and Activities for Teachers and CHildren. A MATCH Box contains materials, equipment, supplies and activities designed as a unit to foster the teaching/learning of specific subjects at the elementary school level.

Oddly enough, the underlying purpose of the MATCH Box Project is not to make MATCH Boxes. Instead, we are trying to find out more about the role that real objects play in the learning process, and to discover principles for combining materials and activities into effective teaching/learning instruments.

These are the first five MATCH Boxes that have been developed: GROUPING BIRDS (grades K-2); THE CITY (grades 1-3); THE ALGONQUINS (grades 3,4); SEEDS (grades 3,4); and A HOUSE OF ANCIENT GREECE (grades 5,6).

In terms of the materials that the Museum has previously made available to schools, the MATCH Boxes are quite new:

Each one is developed by a team made up of Museum staff members, subject matter specialists and experienced teachers.

Each contains a variety of both materials and activities designed to do individual jobs, but also to "work" together as a unit.

In every box there is a Teacher's Guide, with lesson ideas, background information, ways of preparing for the Box, etc. The Guide serves to organize and activate the three-way encounter between the materials, the teacher and the children.

As part of the development process, both materials and activities are tried out in the schools, modified, tried out again, etc. Prototype boxes are then evaluated more formally in typical classroom situations, and revised prior to regular distribution to the schools.

But if one considers the MATCH Boxes from the point of view of Museum traditions, they aren't new at all. Like the Science Teachers' Bureau that got us started, the MATCH Boxes continue to keep us involved in "...the exchange of ideas and materials among teachers...."

Please let us know at any time what you think about this MATCH Box or any other materials that you receive from the Museum.

Frederick H. Kresse
Project Director
MATCH Box Project

September 1965

ACKNOWLEDGEMENTS

The following persons have spent many hours of thought and time on this Box, and constitute the Development Team:

Mr. Richard Collin, former Museum Assistant in archeology.
Mrs. Cynthia Cole, MATCH Box Project Assistant.
Miss Nancy Olson, Museum Assistant.
Dr. DeCoursey Fales, Associate Professor of History, Emerson College, Boston.
Mr. Richard Cowell, Social Studies teacher, Brooks School, Lincoln.
Mr. John McKernan, Fourth Grade teacher, Shady Hill School, Cambridge.

We appreciate the helpful suggestions and patient effort of the teachers who have tried out the Box in their classrooms:
Mr. Michael Barden, Braintree Schools; Mr. Lance Berger, Smith School, Lincoln; Mrs. Mary Lou Burke, Agassiz School, Boston; Mrs. Ann Franklin, Muzzey Junior High School, Lexington; Mr. Bradford Harding, at the Tobin School, Boston; Miss. Lillian Haile, David Ellis School, Boston.

We want to thank the United States Information Service in Athens for getting authentic artifacts for us; Mrs. Edith Shulman of Origins Art Gallery who very kindly gave us some authentic Greek coins; the Canesius College Library in Buffalo, New York, for lending us the fourteen volumes of Dr. David Robinson's Excavations at Olynthus and the Johns Hopkins Press for permission to use photographs from these volumes. For permission to use photographs and slides, we thank T. H. Robsjohn - Gibbings, author of Furniture of Classical Greece; the Education Department of the Boston Museum of Fine Arts; the Mac Millan Company and Walter Miller, author of Greece and the Greeks; and Barney Burstein, photographer.

Craftsmen who have produced special materials for us include:
Mr. John Moakley, instructor at the School of the Museum of Fine Arts, who made our pottery; Mr. Mark Harrison of the Rhode Island School of Design and his students, who made our metal spoons, fibulas, and strygils; and Miss Gillian Pederson-Krag who painted the pottery; and Alva Museum Replicas, Inc., of New York City, which has been a helpful source for many of our statues.

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SECTION II THE BOX CONTAINS...

SECTION III USING THE BOX IN THE CLASSROOM

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SECTION V FURTHER EXPLORATIONS

I - ABOUT THIS BOX

This Box introduces children to the everyday life of an ancient Greek household, and to archeology as a tool for learning about people's lives long ago.

In Olynthus, Greece, we found just the right house for this search into the past. It is called the Villa of Good Fortune. The Villa was excavated in the twentieth century, and is one of the best preserved houses from classical Greece. The aim of these lessons is to " re-excavate " this Villa, and to reconstruct what life was like around 400 B. C.

The tool for reconstructing life in ancient times is archeology. Acting as archeologists, the children will " excavate " pictures and life-size copies of objects from the Villa. Then they will examine these " finds " and piece together a picture of life in the Villa 2300 years ago.

Although careful study of these finds will lead the children to knowledge about specific facts, it is not these facts we hope they will remember so much as the process of the search. In this search, evidence is sometimes sparse, as it would be for a real archeologist. Here, the children will have to rely on their own thinking power to sift evidence and make reasonable guesses. They should be able to look at a spoon or a grater, for example, and conclude: " We must have found a kitchen! "

During much of this excavating, your role as teacher is to act as guide or research director, not as one who tells the facts. Encourage your students to handle all the objects in this box - to peer at them, feel them, heft them, and use them as the ancient Greeks did. We believe that the more directly the children are involved with materials, and the more they try to discover by themselves, the more happy and meaningful their learning experience will be.

In classes which have tried out these materials, we have seen children working with excited concentration to solve the archeological puzzle assigned them. We hope this Box will give you and your class a lively search too.

II - THE BOX CONTAINS...

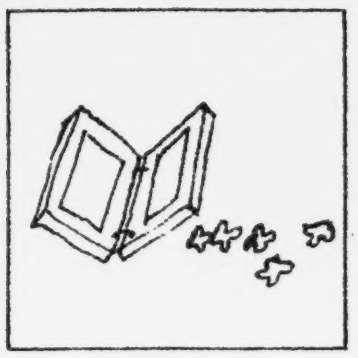
This listing of the objects by categories will give you a summary impression of the box. A full description of these objects will be found in Section IV (Background Information), where each item is pictured and described in detail. Inside the box lid is a complete checklist of all materials contained in this box.

Several authentic ancient artifacts, such as coins or pottery sherds.

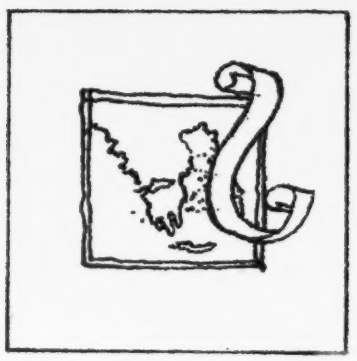
Eight actual-size reproductions of ancient Greek statuettes: four human figures, three animals, one bust.

Five actual-size reproductions of Greek red-figured pottery.

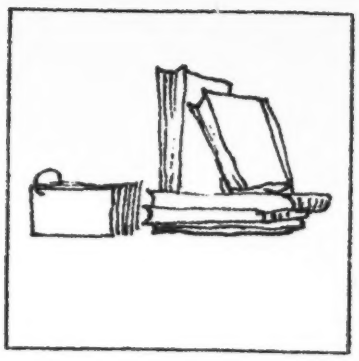
Several reproductions of metal objects: coins, jewelry, spoon, stylus, nail, fibula (safety pin), fish hook and strygil (metal body scraper).



Miscellaneous reproductions and other objects: Wax tablet, cloth to drape as man's or woman's garment, knuckle-bones, bottle of olive oil, wick, mortar and pestle, etc.



Maps, photographs, and filmstrips: maps of Greece, photographs of the Villa of Good Fortune and of actual excavated objects, filmstrip of Greek topography and of excavations, filmstrip of the activities of ancient Greeks as depicted in pottery paintings and in sculpture.



Written material: packets of instruction cards for students, reference books and pamphlets for both teacher and students.

The only equipment you must provide is a filmstrip projector and a screen for lessons A and H.

Note about these objects:

1. Except for the few items specifically marked "authentic artifacts," these objects are reproductions.

2. The statues are actual-size copies of statues that have been found by archeologists. If there were missing pieces, these have not been restored in our reproductions.

3. The pottery and several other objects in the Box are copies of items that have been found with many broken or missing pieces. Our copies have been restored to show how these items would have looked when they were used by an ancient Greek.

4. Most of the coins and jewelry have stamped upon them the word "Alva." This is the name of the company that has reproduced these objects.

III - USING THE BOX IN THE CLASSROOM

The approach suggested for the use of this MATCH Box has been tried with sixth grade groups of all ranges of ability and cultural backgrounds. Handling three-dimensional materials and making discoveries for themselves is exciting to all kinds of students. In these lessons, the teacher acts somewhat as a director of research rather than as a lecturer who presents all the information to the students.

The lesson plans which follow suggest one way of using these reproductions of Greek objects. If you, as teacher, think of alternative activities and new approaches, by all means try them. For example, where we have suggested group work, you may want to work with the class as an undivided unit. Where we have allotted two days for an activity, you may wish to shorten or lengthen the time.

Two pre-Box lessons have been included should you wish to prepare the class for the MATCH Box before it actually arrives. These lessons do not require objects from the Box. As another preliminary activity, you may also want the children to look at a film or books about archeology. Some useful ones are listed in Section V of this Guide.

There is one post-Box lesson about schoolday activities in ancient Greece, which adds to the children's understanding of everyday life.

Each object and photograph which is to be "excavated" from a section (or room) of the Villa of Good Fortune is coded. The capital letter refers to the Section it is in. The small letter means this is an object, while a number means it is a photograph. Thus, for example, a pottery cup from Section A of the Villa will be designated (A-a) while a photograph from the same Section is designated (A-1).

At the top right-hand corner of each lesson plan, you will find a code box which assigns a letter to the lesson, and which tells how long the lesson should take and how the children should be grouped.

Before you begin to use this Box in the classroom, you may want to read over the material in "Background Information," Section IV of this Guide, and become familiar with its contents since many of the lesson plans refer to that section.

LESSON PLANS

Pre-Box	E PLURIBUS UNUM Learning what coins can tell about a country.
Pre-Box	EXCAVATING A WASTEBASKET Discovering how an archeologist excavates.
Lesson A	DESTINATION OLYNTHUS Seeing a filmstrip of the excavated ruins of Olynthus, Greece.
Lesson B	2300 YEARS UNDER THE SOD Examining authentic ancient artifacts.
Lesson C	BURIED VILLA, I Examining reproductions of objects as clues to life in a house.
Lesson D	BURIED VILLA, II Continuation of Lesson C.
Lesson E	BURIED VILLA, III Continuation of Lesson D.
Lesson F	"WHEN IN GREECE...." Putting on earrings or grinding cinnamon, etc.
Lesson G	THE VILLA RESTORED Reporting on each section of the Villa of Good Fortune.
Lesson H	PEOPLE IN CLAY AND PAINT Seeing a filmstrip of Greek activities.
Post-Box	A DAY IN A SCHOOLROOM Writing the Greek alphabet and some numerical symbols.

15-20 minutes

whole class

PRE-BOX

EXCAVATING A WASTEBASKET

DESCRIPTION

The children take one thing at a time out of a full wastebasket. Using these clues, they try to discover from which room the basket comes and what kind of people used it.

OBJECTIVES

To provide an analogy to the methods of the archeologist as he makes inferences about an ancient culture from the objects he finds.

To show that many kinds of materials are used to provide evidence.

MATERIALS

A full wastebasket from another classroom, the teachers' lounge, or the principal's office.

PROCEDURE

1. Do not tell the children from which room the basket comes. They should discover this by themselves.

2. Place the basket so all can see it. Appoint one person (a lively one!) as excavator, and another as recorder.

3. The recorder draws a cross-section view of the basket on the blackboard, and notes the position of the important items as they are "dug up" by the excavator.

4. From the clues in the basket, help the children find answers to questions, such as these:

   - Where does the basket come from?

   - Who has thrown things away in it?

   - Has it been filled up quickly, or are there some fairly old, stale things in it?

Ask the children to give evidence for their answers, but keep the lesson short; stop before the children get bored.

Points to emphasize about excavating:

- Once the basket has been excavated, it cannot be excavated again in exactly the same order. Unless careful notes were kept the first time, there is no way of re-checking just where each object was found.

- The newer material tends to be on the top, but not always. Sometimes small or heavy objects filter down to the bottom.

- We can feel quite sure about some things but can only make guesses about other things. For example, if we find math papers identified with the names of 5th grade students we may feel fairly sure that the basket comes from the room where that math class is held. But several half-eaten apples do not tell us surely if a group ate lunch in the room with the basket, or if a few passing people just happen to throw away their apples here.

- It is possible to come to the wrong conclusions, or to be fooled by what we see.

10-15 minutes PRE
---------- BOX
whole class

E PLURIBUS UNUM

DESCRIPTION

The children examine a nickel or a penny to see what it can tell them about the American people.

OBJECTIVE

To introduce the idea that even simple objects can tell us much about the people who made and used them.

MATERIALS

Coins, such as a nickel or a penny, which the children have with them.

PROCEDURE

1. First tell the children that they are to become detectives who look for clues to tell them "what happened." Detectives must gather pieces of evidence to reconstruct an event that happened when they were not present.

2. Have the children imagine that their coins have been found in the year 3000 A.D. by someone who is trying to find out about Americans. From these coins, what could such a person discover about our life?

   For example, let some students examine a penny and tell what is written and pictured on it. To start the discussion you might ask some of these questions:

   - When was the penny made?

   - Whose picture is on the penny? Does this mean that the man pictured on the coin was admired as a leader or hero?

   - What does the word "Liberty" suggest?

   - What do the words "E Pluribus Unum" mean?
     (This Latin sentence may be translated as "From many, one."

It tells us something about American history: the national government was formed by the union of 13 separate colonies.)

3. Let students with other coins discuss the pictures and inscriptions on them. What do they tell us about American life?

4. Tell the children they have been acting like archeologists. Archeologists are like detectives, too. By examining clues and other evidence found buried under the ground they discover how people lived long ago.

40-50 minutes
---
whole class

A

DESTINATION OLYNTHUS

DESCRIPTION

The children take a filmstrip journey to the ancient Greek city of Olynthus and examine the excavated ruins.

OBJECTIVES

To learn how archeologists find out about ancient life:
- They dig up ruins and objects.
- They use these "finds" as clues to piece together evidence of what life was like.

To imagine what life was like 2300 years ago in a city like Olynthus.

MATERIALS

From the Box: filmstrip #1, containing 29 pictures; commentary #1 (in "Background Information," Section IV); map of Greece.
You must provide: filmstrip projector and screen.

PROCEDURE

1. Show the filmstrip while reading the commentary.

   The commentary asks the children to pretend that they are archeologists working with Dr. David Robinson as he finds the lost city of Olynthus in Greece. This city lay in ruins, buried under a field for over 2300 years, until archeologists excavated it in the 1920's and '30's. Your class will see what an excavated city looks like. They will look at things dug up at Olynthus and try to make sense out of these finds.

   Each commentary number is followed by a brief title of the picture it refers to. These descriptive titles, in parentheses, are not meant to be read to the class, since that would give the point away. They are just to tell you whether or not you are reading the commentary with the right picture.

   Most of the questions asked in the commentary are to be thought out and answered by the children. Answers, except the most

obvious, are given in parentheses after each question. Encourage the children to figure out answers by themselves. You may have to help them a little, but the more they can discover by themselves, the better this lesson goes.

2. The last few pictures show a particular house outside Olynthus. It is called the Villa of Good Fortune. Be sure your student-archeologists know that their chief job in most of the lessons will be to study the finds from this Villa to see what story these objects tell about life in ancient Greece.

3. At the end of the lesson, display the map of Greece so that the children can refer to it often during the weeks you have this MATCH Box.

30 - 40 minutes

whole class

B

2300 YEARS UNDER THE SOD

DESCRIPTION

The children examine a few objects actually made in Greece around 400 B.C. Guided by questions from the teacher, the children discuss what the objects are and what they tell about life in ancient Greece.

OBJECTIVES

To create, by means of these authentic finds, a sense of antiquity and " realness " that can carry over to the reproductions in the Box.

To begin seeing what can be learned from real objects about ancient Greek life.

To begin learning how and why archeologists reconstruct finds.

MATERIALS

Several authentic artifacts (or finds) such as a coin or sherd (pottery fragment). Since each of these is unique and available only in limited numbers, the artifacts will differ in each prototype of the Greek Box. In the box you receive, there will be a detailed description accompanying each of these artifacts.

Pamphlet: " Archaeologist at Work "

PROCEDURE

.. These authentic artifacts set the stage for the Greek Box. Classroom tryouts showed us that children are intrigued by the real thing. The chance to actually handle real finds creates enthusiasm and a respect for authenticity that carry over to the reproductions in the Box.

1. Remind the students that they are archeologists whenever working with the box. Today they will examine real finds. These may have been discovered by chance by a farmer as he plowed his field, or by archeologists searching for such finds. Perhaps it was finding objects like these that led Dr. Robinson and his fellow archeologists to the discovery of the Villa of Good Fortune.

2. Show the finds to the class, one by one.

3. Be sure to pass the finds around the room so each child can get the feeling that "this was held long ago by Greek hands!"

4. Ask questions and invite comments about these objects with the help of the information you will find in the box accompanying each artifact.

Points to stress:

These artifacts were dug up by archeologists in Greece and date back to approximately 400 B. C. From these finds we can learn about life in ancient Greece. From coins, for instance, we can learn that:

- the Greeks had an organized money system for buying and selling goods;

- they had metal mines and refineries;

- they knew how to create designs on metal;

- they traded with other city states and nations.

The children can glean a few definite facts from these artifacts, but in some cases they can only make thoughtful guesses about the meaning of an object, just as the archeologist must also make informed guesses.

5. Both you and the children may wish to look at the reference pamphlet, "Archaeologist at Work". This helps to show why finds, such as pottery fragments, may have to be reconstructed before archeologists can tell what these were part of or how they were used.

30 - 40 minutes

whole class

C

BURIED VILLA, I

DESCRIPTION

The children look at reproductions of objects which could have been found in the Villa of Good Fortune.

OBJECTIVE

To see what objects tell about daily life in an ancient Greek house, such as the Villa.

MATERIALS

Objects in tray 1:

- kylix (A - a)
- scrap of cloth (C - a)
- fishhook (D - a)
- woman's head (E - a)
- toy horse (F - a)
- photograph of stone press (B - 1)
- strygil (E - b)

Floor plan of the Villa.
See "Notes on Objects " and "The Villa of Good Fortune " in "Background Information " and also questions to accompany item 4 of the Procedure described below.

PROCEDURE

We suggest that the children spend at least 3 class periods as student-archeologists studying finds from the Villa of Good Fortune. In the first lesson (this one) the children as a whole class will examine finds (objects and photographs) under your guidance so that they will see how to go about their job in lessons D and E. On those two days the children will work on their own in six groups, one for each section of the Villa. The group work is guided by questions and comments in the Section Cards.

1. Divide the class into 6 groups so that each group will begin to keep track of the objects " unearthed " from its section. (You may wish to select each group so that competent readers, social leaders, etc., are spread evenly among them.)

2. Explain to your archeologists that, during these next 3 lessons, they will study the finds from the Villa in the order in which they might have been found. Each day new finds will be revealed

to each section. The children will use these clues to piece together a mental picture of the rooms and of what happened in them.

3. Show each object in tray 1, one at a time, in any order. Use the floor plan to show in which section each item was found.

4. Pass each find around the class. Ask for guesses about what it is, what it was used for, and what it might tell about the people who used it. Specific questions and pertinent information about each object may be found in "Background Information", Section IV.

5. Show the strygil (E - b) last, with no explanation. Use it to set the stage for the work next time:
   - " What can this thing be?
   - Who could have used this, and how?
   - Tomorrow you will find out....."

In these lessons, the burden of the thinking should be on the children. Although you will ask some questions and point up important aspects of each object, the children should be figuring things out for themselves, posing alternative possibilities, coming to tentative conclusions, etc.

They should finish this lesson with a beginning image of the Villa Good Fortune and a feeling of suspense about what evidence will be revealed the next day.

30 - 40 minutes
6 groups

D, E

BURIED VILLA, II AND III

DESCRIPTION

Divided into 6 groups, the children examine more finds from the Villa of Good Fortune. These finds serve as additional clues from which they can piece together a more detailed picture of each room and its activities. This should take two class periods.

OBJECTIVES

To continue discovering what life was like in the Villa 2300 years ago.

To practice " archeological thinking", i. e. thinking for oneself and drawing conclusions from objects about life in ancient Greece.

MATERIALS

Lesson D: objects in trays 1 and 2; Section Envelopes and Information Cards marked " D ".
Lesson E: objects in trays 1, 2, and 3; Section Envelopes and Information Cards marked " E ".
The large floor plan of the Villa, the map, and all reference material should be available for the students.

PROCEDURE

Lessons D and E are described together since the procedure for both is is the same.

1. The class is divided into 6 groups, as described in Lesson C.

2. Each day you will give new finds (objects and Section Envelopes containing pictures and Section Cards) to each group.

3. The groups work independently, examining the finds and following the directions on the Section Cards.

4. Have each group choose a secretary to record the group's ideas about what each object is, how it was used, and what it tells about life in ancient Greece.

It is expected that the children will occasionally move around the

room to look at the map or the large floor plan, to confer with members of other groups, or to follow up research suggestions.

For most of these two periods you will probably want to move from group to group finding out about the objects yourself, and occasionally acting as a director of research.

As teacher, you will have the Information Cards for each section's daily work. These cards answer the questions asked by the Section Cards about each find; but we hope the children will look at this information only after reading through all the Section Cards for the day, and after they have thought about possible answers and have independently arrived at some tentative conclusions.

By the end of lesson E, each group should be thinking about answers to such questions as these, which are listed at the end of the Section Cards:

1. What do you think this area of the Villa was used for? What name would you give it?

2. Give evidence for your answer to " 1 ". Be sure to show pictures and objects as evidence.

3. Tell one or two discoveries about the Villa that surprised or interested you.

In lesson G each group will be asked to make a 5 minute oral report to the class on the above 3 points.

In case a group finishes its work before the period ends, several research topics have been suggested on the Section Cards. These can be pursued either in class or as homework.

In lesson F, each group is asked to " do something the way the Greeks did." The groups can begin some preliminary planning on these activities if there is time at the end of lesson E.

45 - 55 minutes

whole class

F

" WHEN IN GREECE....."

DESCRIPTION

Each group practices an activity that probably occurred in its section of the Villa of Good Fortune when the ancient Greeks lived there. Each group may also show the activity to the rest of the class.

OBJECTIVES

To do some things the way the ancient Greeks did them in order to understand this culture better.

To share with the class knowledge about a part of the Villa.

MATERIALS

Instruction cards for each Section's activity (in " Background Information," Section IV).
Section A - riddles (On Instruction Card A.)
Section B - clothing, jewelry, fibula, modern safety pins.
Section C - mortor, pestle, cinnamon stick.
Section D - lamp, oil, wick.
Section E - strygil, aryballos, oil fuller's earth.
Section F - knucklebones.

You will have to provide matches for Section D.

PROCEDURE

There are several different ways to approach this lesson. You may wish to let all the groups work on their activities at the same time, or you may wish to work with one or two groups while the rest of the class is doing something else. Perhaps each group can demonstrate its activity for the other class members. Or most of the materials can be left out on a table so various children can practice using them during recess or lunch hour.

1. Again, divide the class into its original 6 groups.

2. Give each group the direction card for its activity, and then give each group the materials it will need.

3. Allow the children a few minutes to read directions. (You may need to help groups D and E since their activities are a little more complex.)

4. Each of the 6 groups can try out its activity by itself or in front of the class. Be sure that the children understand that they are doing things as the Greeks did 2300 years ago - probably in the Villa of Good Fortune.

Here are the activities for the various groups:

Section A - telling riddles .
Section B - grinding a cinnamon stick.
Section C - putting on Greek clothing and jewelry.
Section D - lighting the oil lamp.
Section E - cleaning with oil and strygil.
Section F - playing a game with knucklebones.

40 minutes
---
whole class

G

THE VILLA RESTORED

DESCRIPTION

The children from each group give short oral reports about the findings from their section of the Villa.

OBJECTIVES

To discover what each section of the Villa was used for.

To relate each room to the house as a whole.

MATERIALS

As many objects and photographs from the Villa as are needed.
Large mounted floor plan of the Villa.
Photographs: restored Villa, reconstructed floor plan, model, etc., in envelope marked " Lesson G ".

PROCEDURE

1. Make sure that each group has chosen in advance a person to give the oral report.

2. Have the objects and pictures from each section conveniently assembled and available for use in the report.

3. The last card of the Section Cards contains the following directions to the children about what should be in the report:

   - What do you think this area was used for?
     What name would you give it?

   - Give evidence for your answer to the above questions.
     Be sure to show objects and pictures as evidence.

   - Tell about one or two discoveries from the Villa which surprised or interested you.

4. One by one, ask each group of your student-archeologists to report its discoveries about the Villa in approximately five minutes. Make sure each group reporter:

- uses the large floor plan to show what room or rooms he is reporting on;

- shows the objects and photographs from his section;

- covers the 3 points stressed by the last Section Card.

5. When all groups have reported, you might wish to discuss the following with the class:

   - What do these objects tell you about the people who used them?

   - What kinds of things did men do during the day? Women's occupations?

   - How was family life different from or similar to our idea of family life?

   - What can we learn by comparing notes as a whole class that we could not learn by studying the individual sections?

40 minutes
---
whole class

H

PEOPLE IN CLAY AND PAINT

DESCRIPTION

The children see a filmstrip of activities of the ancient Greeks, as shown in vase paintings and sculpture.

OBJECTIVES

To see some things the ancient Greeks did at work and play.

To compare their activities to ours.

MATERIALS

From the Box: filmstrip # 2; commentary #2 (in "Background Information", Section IV); Lekythos (D - d); Aryballos (E - d); Discus-thrower (A - b); Hermes with Ram (A - c).

You will need to provide: filmstrip projector and screen.

PROCEDURE

1. You might begin this lesson by reminding the children that the Greeks often decorated their pottery with scenes from daily life. The pottery in the Box, for instance, shows the following scenes: (Display the pottery)

   - a man cleaning himself with strygil and oil (aryballos).
   - a soldier gazing at his armor (lekythos).

   Sculpture also gives us clues to what life was like in ancient Greece: (Show sculpture)

   - discus-throwing was a sport (Discus-thrower).
   - sheep were raised (Hermes with Ram).

   Today we are going to look at some paintings and sculpture made by ancient Greek artists about 2500 years ago. These will show us activities that were probably familiar to the people who once lived in the Villa of Good Fortune.

2. Show filmstrip #2. As you look at each picture, ask the class

to do two things:

- Figure out what is happening. (Commentary tells you)
- Guess what member of the Villa household might be involved with this activity. (Our occasional guesses and comments are in the Commentary.)

The Villa household would include:

- family: father, mother, brothers, sisters, and probably other relatives, like a grandfather .
- slaves: since slaves were sometimes people from an entire captured city, they could have included the skilled and unskilled, educated and uneducated. Thus, the slaves in the Villa could range from low to high intelligence and ability. Some might have been as well educated and trained as the owner of the Villa himself.

You may wish to have a student list the activity shown in each picture, and any objects the class recognizes such as a mirror, a saw, or a stool.

3. After showing the filmstrip, let the children compare work and play in ancient Greece and present-day America.

30-40 minutes
---
class and groups

POST BOX

A DAY IN A GREEK SCHOOLROOM

DESCRIPTION

The children use the Greek alphabet to write the sounds of their own names and they do some simple mathematics using Greek numerical symbols.

OBJECTIVE

To introduce the children to some of the lessons which were studied in Greek schoolrooms.

MATERIALS

Ditto masters of Greek alphabet and numerical symbols in manilla envelope.

PROCEDURE

1. Before this lesson, and before the Box leaves, run off the ditto masters so that each child can have his own copy of the Greek alphabet and the numerical symbols.

2. Pass out the ditto sheets for the ALPHABET LESSON. You may wish to pretend that the children are in their first year of school, and are about to have their first alphabet lesson. Point out that our word "alphabet" was made from the names of two Greek letters; ask the children to discover which two. Make sure the children understand that our B, for example, and the ancient Greek B have the same sound, but that we call our letter Bee, while the Greeks called their letter Beta. Ask the children to make some alphabet sounds (like the sound "ah"), and then name the sound as the ancient Greeks did (alpha).

3. Ask the children to try to write their own names with Greek letters; this is done by writing the Greek symbol for the sounds in their names.

   NOTE: Some children may have to substitute a nickname or an initial if their names have J, W, V, H, C, or Y in them because these letters did not occur in the Greek alphabet. Also, note that modern Greek and ancient Greek are not

always the same.

4. Pass out the ditto sheets entitled THE GREEK NUMBER SYSTEM. Ask the children to write various numbers the way the ancient Greeks did. Then have them do the simple arithmetic problems using Greek numbers.

5. You might wish to tell the children something about Greek schooling:

   - The aim of education in most of the Greek world was not just book-learning. Rather, the aim was to produce ideal citizens, strong in character, mind, and body, trained for right and intelligent living.

   - The Greek schoolboy studied the following subjects: reading, writing, spelling, grammar, poetry, and drama; mathematics; music, including singing and accompanying oneself on the lyre; history; astronomy, and other sciences; gymnastics.

   - Trades and professions were not learned in school, but rather were learned in the shops of the artisans, and in the offices of lawyers and doctors.

   - During recess or after school your class might enjoy trying some of the exercises done by the Greek schoolboy:

running in place
wrestling
foot racing
throwing heavy objects
running backwards
running in an ever-decreasing spiral, into the center and out again.

NOTES ON OBJECTS: Statues

DISCUS THROWER (A-b)

This statuette shows a discus thrower. The Greeks felt that victory at a great Panhellenic festival was one of the highest honors a human being could achieve.

(The original from Greece is bronze, made about 480 B.C. Metropolitan Museum of Art, New York, N.Y.)

HERMES WITH RAM (A-c)
(Her'meez)

Hermes is shown wearing a shepherd's hat and holding a ram to indicate that he was god of flocks and herds. He was also associated with trade and the market place. His winged sandals symbolize his job as messenger of the gods and patron of travelers.

(The original from Greece is bronze, made about 510 B.C. Museum of Fine Arts, Boston, Mass.)

ATHENA (C-b)
(Ath ee'nuh)

Athena is shown with a helmet to symbolize her role as goddess of war. She probably once held a spear in her left hand. The owl on her right hand is a symbol of wisdom, another of her important attributes. She was the patron goddess of Athens.

(The original from Greece is bronze, made probably in the late 5th century. Walters Art Gallery, Baltimore, Maryland.)

NOTES ON OBJECTS: Statues

APHRODITE COMBING HER HAIR (C-c)
(Af'roe di'tee)

Aphrodite was the Greek goddess of love, beauty and fertility. She is often shown emerging from the crest of a wave since, according to myth, she was born from the foam of the sea.

(The original is bronze, a Roman copy of a Greek original of the 4th century B.C. The Louvre, Paris, France.)

HEAD OF WOMAN (E-a)

This head was part of a statuette of Hygeia, the Greek goddess of health. Figures of this goddess were popular. Since all Greek sculpture was painted, we have indicated this with traces of paint.

(The original from Greece is marble, made during the 3rd century B.C. Museum of Fine Arts, Boston, Mass.)

GOAT (E-c)

Because goats are hardy and can exist in mountainous, arid land, they have always been raised in Greece. Although the stylized treatment of the hair shows influences from the archaic period in Greek Art, the realistically modelled body and accurate details show that it was made during the most productive period of Greek Art.

(The original from Greece is bronze, made around 450 B.C. Museum of Fine Arts, Boston, Mass.)

NOTES ON OBJECTS: Statues

FAWN (F-b)

This fawn is believed to have been made as an offering to the god Apollo. It is realistically modelled, and its crouching position suggests motion.

(The original from Cyprus is bronze, made during the 5th century B.C. University Museum of Philadelphia, Penna.)

HORSE (F-a)

This horse may have been a child's toy. Because the horse has a saddle, bridle, collar and reins, it may have once had a rider.

(The original from Greece is terra cotta, probably made during the archaic period. University Museum of Philadelphia, Penna.)

NOTES ON OBJECTS: Pottery

KYLIX (A-a)
(kī'lix)

This wide, shallow cup was often used for drinking wine. It was painted with scenes from myths or daily life. Pictured here is a youth on a couch, playing a lyre. Archeologists suggest that the wreath around his head tells us this is a special occasion. The faintly painted fuzz on his cheeks tells us he is a youth rather than an older man.

SKYFOS (B-b)
(skĭ'fos)

In contrast to the kylix, this drinking cup was probably used more as an everyday cup. The horizontal handle was used to hang the cup on the wall. The decorations were black, glazed on the baked reddish clay. The owl was the Greek symbol of wisdom and was commonly used as a decoration on pottery, coins, etc.

LAMP (D-c)

Oil lamps like this would have been used in every room of the house. The fuel was olive oil. The hemp wick placed in the spout drew up oil from the main body of the lamp. (More information will be found in a pamphlet in the Box.)

NOTES ON OBJECTS: Pottery

LEKYTHOS (D-d)
(lek'ee thos)

Olive oil was kept in this slender jar. It is decorated with the picture of a warrior leaning on a spear. He is wearing a coat of mail and shin guards. His shield and helmet are beside him. A lekythos probably held the oil used to replenish the lamp described above.

ARYBALLOS (E-d)
(ah rib'allos)

This small pottery jar held oil for cleaning the body. The oil, often perfumed, was sprinkled on the body to loosen dirt. Then oil and dirt were scraped off with the strygil (see below). This cleansing process is pictured on the aryballos. Notice the small opening at the top, to insure that the oil comes out slowly. The leather strap was attached to the hand pouring the oil.

NOTES ON OBJECTS: Metal objects

SPOON (B-b)

This is a copy of a bronze spoon actually found in Greece. Knives and many other metal kitchen implements are found in archeological sites..

FIBULA (C-e)
(fib'yew luh)

This is a copy of the kind of safety pin used chiefly to close the side or neck openings of clothing.

EARRINGS and BELL PENDANTS (C-d)

Earrings and pendants like these would have been worn by the wealthier Greek women. The originals were made for pierced ears, but our copies have modern clips so the students can try them on. One earring is shaped into Amorini (Cupids) holding Pan pipes; others are formed into animal heads: a ram and an ibex. The bell pendants show the symmetry of gold jewelry craftsmanship.

NOTES ON OBJECTS: Metal objects

COINS (D-e)

These are copies of coins that come from city-states on the Mediterranean as well as from Athens and Macedonia.

STRYGIL (E-b)
(stri'jill)

This metal implement was used to clean the body. Oil was sprinkled on the body, and then scraped off by the strygil. (See aryballos, above.)

NOTES ON OBJECTS: miscellaneous items

STYLUS (F-d)
(stī'lus)

The stylus was used for writing on wax tablets as well as on wood and leaves. It was made of steel, silver, wood, ivory, brass or bone. The pointed end was for writing, and the other end for smoothing or erasing the writing.

WAX TABLET (F-e)

The wax tablet was used for ordinary writing needs, such as letters or school work. It was usually wooden, with a depression filled with wax. Letters were scratched on the wax with the stylus.

NAIL (D-b)

This familiar-looking iron nail closely resembles those used in ancient Greece.

FISH HOOK (D-a)

This is a type of fish hook used by the Greeks and still used today.

KNUCKLEBONES (F-c)

Knucklebones were used by the Greeks in a game similar to jacks, or sometimes for gambling, as dice are used today.

MORTAR AND PESTLE

Mortars and pestles similar to these were used in the kitchen for grinding spices and other small cooking items.

CLOTH

This bordered cloth is draped and pinned into two styles of Greek clothing in Lesson F. Clothing was often dyed various colors and sometimes even had an over-all print on it. A cord is included for gathering the waist.

MAP

This map shows continental Greece in ancient times, but does not show the Greek colonies which dotted the Mediterranean coast.

6 SECTION ENVELOPES

These contain pictures and question cards designed to help the students discover the use of each of the 6 sections of the villa.

FULLER'S EARTH

This is used in the cleansing process with the strygil in Lesson F. It is commonly used, even today, to absorb oil.

IV BACKGROUND INFORMATION

ABOUT OLYNTHUS

Olynthus was a small provincial city near the coast of Macedonia with a population of about 15,000 people at the time that Athens had about 300,000 people. In terms of wealth and power, Olynthus was an average town. It was chiefly a trading and governmental center for the surrounding area, which included several other towns.

In about 480 B.C., after the Persian War, Olynthus was taken over by the Greeks, many of whom came from Athens. For 133 years it shared in the traditions of Athenian culture until 347 B.C., when it was destroyed by the armies of Philip of Macedon, the father of Alexander the Great.

In the course of the next 2300 years, dirt, rock, and grass slowly sifted down around the ruined buildings and covered them up. As years went by, people forgot that there had ever been a town there, until Dr. David Robinson, an archeologist from America, began to dig it up in the late 1920's.

He had read about Olynthus in some ancient Greek stories and determined that it should have been in a certain place by the Retsinikia River. In a large barren field by this river, he and his fellow archeologists began to dig systematically in small sections. Soon, just two or three feet below the surface of the field, they came upon the remains of objects and walls, which they identified as belonging to the houses that once made up the town of Olynthus.

This city is useful to archeologists (and to us) because nothing had been built over it after it was destroyed. Whatever ruins and remains of objects are found belong only to Olynthus and Olynthians, and not to any other later city or group of people. The remains of the city are, therefore, better preserved than is usual.

Robinson's excavations show that there were several main streets in the city, with a number of houses side-by-side along each street. In central places there were a number of public buildings.

Most of the houses were made of a combination of mud and straw resembling stucco. The houses had floors of hard, packed dirt, concrete, or stones laid in mosaic patterns. Many roofs were

covered with baked clay tiles, and some of the rooms had windows. It is known that many houses had second stories because upstairs rooms are mentioned in literary references and because the remains of staircases have been found. In general, room use corresponded to modern arrangements; that is, the Greeks had places for cooking, sleeping, eating, talking, storage, etc.

THE VILLA OF GOOD FORTUNE

From study of the aerial view of Olynthus, you will note that the Villa of Good Fortune is located a little distance from the main part of the town. Several other houses were located in the same area.

The Villa of Good Fortune was chosen for our study because it is a well-preserved house that can tell us many things about ancient Greece. This villa was probably the home of one of the more important or wealthy men of the town.

By piecing together general knowledge of ancient Greek houses as well as specific details about this particular house, archeologists have depicted the Villa of Good Fortune as a two-story house made of stucco-like mud, with a roof of clay tiles. The foundation of the walls to a height of two or three feet consists of small rocks cemented together with mud. At the center of the house is an open courtyard and around this, on three sides, is a covered porch. The rooms of the house open onto this covered porch area. The upstairs rooms were probably small and airless compared to upstairs rooms in modern houses.

The ground floor of the Villa of Good Fortune had eight rooms, divided into six distinct areas, or sections, each with a different purpose or function.

Section A was a two-room complex called the " andron," which was used mostly as a place of evening entertainment by the men of the house. In small houses the andron was used by all members of the household as a general family room, but in this villa, women and children would only have entered the rooms when the men were out of the house.

The archeologists found the floor nearly intact. It is a mosaic of many colored pebbles, depicting scenes from Greek myths. In one scene Achilles is shown seated while ladies bring him his armor.

The larger of the two rooms has a little raised platform which runs around the edge several inches above the center of the floor. On this platform were placed the couches where the men lounged as they ate their meal from little tables beside them; they drank their wine, played musical instruments, or talked about all manner of subjects.

The Box includes two small statues to represent the andron: Hermes with a Ram (A - c), to suggest the stories of the Gods, which might have been told or sung in this room; and a Discus Thrower (A - b), to suggest manly ideals of athletic achievement. You will also find a kylix (A - a), a pottery wine cup with a scene painted on it: a youth lying on a couch plays a lyre. The photographs for the andron include pictures of a metal spear, an arrowhead, and the rim of a shield - all these add specific detail to the image of a room used by men and containing objects related to their interests and activities. Other photographs show a bronze couch leg and a scene from a pottery vase, where a man lolls, drinking, on such a couch.

Section B is the kitchen of the house. Part of it is divided from the rest and called the " chimney." Here was a fire pit or hearth, with a chimney flue opening over it. The two objects for this section are a bronze spoon (B - b) and a pottery drinking cup (B - a) with an owl painted on it. The photographs show kitchen implements such as a grater, a spatula, a plate, a baby feeder, a stone olive press, and an iron cooking brazier: all these tell something about the uses of this room. The mistress of a house of this size would have had slaves to do most of the cooking, but she or her daughters would have been present to supervise the work and teach household skills.

Section C is the two-room complex that makes up the women's quarters. Like the andron, this has mosaic floors. One of the inscriptions on the floor is " Agathe Tuche ", which means " Good Fortune " in Greek, and served as the traditional greeting " welcome " does for us. The archeologists named the Villa from this inscription. The other inscription reads " Eutuchia Kale ", a stronger, more positive greeting which can be translated as " Hail and Good Luck ". Part of the word "Aphrodite " can be found around the dark square in the room on the right. Since Aphrodite was the Goddess of Beauty and Love, women would have wished her presence to be felt in this section of the house. The Box contains a small statue of Aphrodite (C - c) and also one of Athena, the Goddess of Wisdom (C - b).

A scrap of cloth (C - a) and jewelry (C - d) are found here to help complete a picture of Greek women. The photographs of loom weights, needles and buttons indicate that weaving and other women's work was done in this part of the house.

In some large villas, these rooms might also have been general reception rooms. In that case, the women's quarters might have been upstairs. Men and women generally kept apart more than in American households.

Section D was used as a storage room. Its floor is approximately three feet lower than the level of the rest of the house, perhaps to provide a cool area for the wines and other provisions stored here. The objects the children will examine for this room include a small terracotta lamp (D - c), used with a wick and olive oil, a pottery oil jar called a lekythos (D - d), iron nails (D - b), some coins (D - e), and a fishhook (D - a). Photographs to illustrate life in this part of the house show parts of stone or metal tools and large pottery jars in which were stored provisions, such as olive oil, wine, wheat, and flour.

Section E consists of an open courtyard, around three sides of which extend s a covered porch supported by columns. Opening off the porch is a room which was used for bathing. During excavation of the house a large stone altar was found in the courtyard; the archeologists also found a deep hole used as a cistern (for collection and storage of rain water). This courtyard with its porch was the focus of many family activities. Here, during the many months of warm weather, people talked and ate, women did some of their weaving or sewing, and children played with balls and jacks. Photographs of such objects as a door knocker and a key suggest that many doors from the street and from various rooms opened onto this area. The children will examine two objects representative of this part of the house: a statue of a goat (E - c), because such an animal might have been offered on the stone altar as a sacrifice to the Gods; a small woman's head (E - a), which might have been part of a statue displayed in the courtyard.

The other two objects from this section are associated with the bathroom. They are an aryballos, a small pottery jar (E - d) for perfumed oil, and a curved metal strygil (E - b) used for scraping the perfumed oil off the body. A photograph of a stone and cement bathtub indicates that water baths were also available.

Section F is a room that might have served for one of several different

functions: as a guest room, slaves' room, the master bedroom, or as a family and children's room. For the purposes of our lessons, we are suggesting that it is a family and children's room. The objects to be studied are statues, a wooden stylus (F - d), and a wax tablet (F - e). The statues are of animals: a small life-like fawn (F - b), and a rather unrealistically modelled horse (F - a), intended possibly as a child's toy. The stylus and wax tablet are reproductions of the implements used by school boys learning to write. Some of the photographs show the remains of dolls or toy animals which were found in the excavation of Olynthus. In another photograph of a vase painting, a mother sits on a chair holding a young child.

DESTINATION OLYNTHUS

1. (Warriors fighting)

The time is 347 B. C. -- over 2,000 years ago. Philip of Macedon and his warriors are seizing a Greek city called Olynthus. Houses, temples, markets, factories -- all are destroyed. The people are either killed or sold as slaves.

2. (A ruined building)

A few hundred years have passed since Philip's army wrecked Olynthus. Olynthus is quiet now. No one lives there. Once in a while strangers come looking for coins or jewels or household things they can steal away. Roofs, walls, and ceilings are caving in. The city is in ruins.

3. (Olive tree)

2300 years have passed. It is now the twentieth century. Dirt and stones have slowly sifted over the ruins of Olynthus and covered them up. Grass and live trees now grow above the city.

4. (Field with mountain)

Most people have forgotten that Olynthus ever existed. They see only the field, the olive trees, the mountains far away. Olynthus is lost.

5. (Map of the land of the Greeks)

But Olynthus is not completely lost, for ancient Greek writings tell about this famous city. An American archeologist named Dr. David Robinson reads these accounts and becomes fascinated with searching for this lost Greek city.

Ancient writings give him two clues for finding Olynthus:

(a) The historian Xenophon said that the people of Olynthus crossed a river to get to Potidaea. Find Potidaea and the river on the map.
(b) Thucydides, another Greek historian, wrote that Olynthus was about seven miles from Potidaea.

The year is now 1928. Robinson follows these clues and begins digging where he thinks the lost city might be. This spot is marked with an " X " on the map you are looking at.

6. (Two perfect pithoi)

Dr. Robinson is lucky. He and his team of archeologists soon find the remains of a city long buried under the earth. But he wonders: Is this city Olynthus?

Look at these jugs Robinson finds. They were probably standing on a floor in this exact spot when Philip's armies raided Olynthus over 2300 years ago. Over these years, about how much dirt has sifted down over the jars?

7. (A wall)

Let's pretend we are Robinson's archeologists digging up a buried city with him. (By the way, these photographs were taken on the spot as Robinson and his men dug. That's why some are hazy.)

In this picture, two men have just unearthed a wall. We archeologists wonder what kind of a wall it is - a wall of a house, city, garden? If it is a wall of a house, why is it only two feet high? What happened to the top of the wall? The roof? (Answer: the roof caved in; the walls crumbled and fell.)

Look at the wall carefully. Do you think the ancient Greeks were skilled masons, or not?

8. (A floor surrounded by walls)

Can you see walls in this picture, archeologists? What do the walls surround? (Answer: the floor of a room.) This floor must have been built extremely well to have lasted all these years. What might it have been made of? Can you see any other floors that have not lasted as well?

9. (Part of a House)

We archeologists dig further and uncover more walls. What are these walls? (Answer: walls of rooms in a building.) What are the spaces in the walls? (Answer: doors, probably.) What objects can you figure out? (Answer: bathtub and large mortar.)

10. (Remains of a house)

We archeologists dig until we find several walls connected together. What do you think we have found? (Answer: a house.)

11. (Remains of several houses)

What do you suppose this mass of walls is? (Answer: several houses together in a city block.)

12. (Plan of city blocks)

Back at the laboratory one night, we drew this plan of a section of the city. Point out the streets and the houses. Are the houses right next to each other, or are there any yards?

Some cities grow haphazardly. Others are carefully planned by city planners. Do you think this part of the city was planned, or just grew up any which way? (Answer: planned.)

13. (House with standing pilasters)

Here is another part of the city. What are these columns, archeologists? (Answer: they once held up the roof or second floor.)

14. (Centaur mosaic)

Many of the floors we have seen were made of dirt. This one isn't. It has a colored picture that has lasted over 2300 years. Describe the creature in the picture. (Answer: it is half man, half horse and is called a centaur.) Look closely to figure out how the design is made. (Answer: colored pebbles were placed together to make this mosaic of a centaur.)

15. (Pieces of painted stucco)

What do you suppose these are? (Answer : pieces of painted stucco, a plaster that covers walls.

We archeologists find stucco (or plaster) on many walls, both inside and outside. What can we conclude from this? (Answer: the stone walls probably were covered with stucco, both inside and outside. Some buildings even had colored designs.)

16. (Underground pipes)

Digging beneath some houses, we archeologists discover these pipes. They are made of clay. We follow them. They are not connected to any of the houses near by. What can we conclude from this? (Answer: the pipes did not supply water to the houses.)

We follow these pipes until they end in a big trough or well, in the

center of the city. What might you archeologists conclude from this? (Answer: water was probably piped from a lake or spring to this well in the city. People would go to the well to get water for their homes.)

Dr. Robinson speculates that the tunnel through which these pipes run might have been used as an escape tunnel when the city was raided. If this city is Olynthus, some people might have excaped death or slavery from Philip's warriors by crawling through this very tunnel.

17. (Tiled bathroom and tub)

Can you figure out what this is? (Answer: tiled bathroom floor and bathtub.) Where would the water come from to fill this tub? (Answer: people probably carried it from the well in the center of the city or from the fountain house.)

18. (Woman's head: marble)

This marble head was found lying face down in the cobblestone courtyard of a house. Some of our archeologists think it might be a statue of the goddess Artemis because Artemis wears a diadem in her hair as this head does. Now according to ancient Greek writings, Artemis was the principal goddess of Olynthus. Does this discovery tell us anything? (Answer: there probably would have been statues of Artemis at Olynthus. Thus, finding this statue gives us archeologists hope that we have found the lost city of Olynthus.)

19. (Figurine of a woman)

We have found many figurines. This one has flecks of white on the clothing, and red on the hair. What might this mean? (Answer: this figurine was once painted.)

20. (Fragments of a pitcher)

Dr. Robinson and his fellow archeologists don't find everything in one piece. Broken bits like this will be brought to their laboratory. There the archeologists will try to put them together as you would put together a puzzle, to see what the bits form.

21. (Pitcher restored)

The archeologists have now fitted all the pieces together, and glued them fast. Put together again, what do these pieces make? (Answer: a pitcher.)

22. (Restored jar with pieces missing)

This jar was found in pieces too, but has been fitted together at the laboratory. Why does it have a jagged rim? (Answer: the top pieces are missing.)

23. (Head of woman, restored)

Here's another puzzle Robinson put together. He also filled in the shape of the head as he guessed it would have been.

24. (Fragments of a pitcher and coins)

We archeologists are not through work after digging up something like this. We must piece together broken objects; we must make guesses about missing parts; we must examine each object carefully to learn all we can about it, and about the people who used it.

This broken pitcher filled with coins was found buried under the wall of a house. It was probably some ancient Greek's treasure. Perhaps these coins were hastily buried when Philip's warriors beseiged the city.

25. (Coin)

Here is one of the coins after it has been cleaned. Handsome, isn't it? The head of Apollo is on one side; a lyre (similar to a harp) is on the other. Guess where this coin was minted? In Olynthus! Could this city then be Olynthus? Dr. Robinson can't be sure because he has found coins from other places too.

But finally he digs up definite proof: he finds the actual mint where this coin was made over two thousand years ago. Now Robinson is satisfied that he has discovered the lost city of Olynthus.

26. (Aerial view of North Hill)

Now let's go a little distance outside Olynthus. We are in an airplane looking down over a hill on which a few large houses are being excavated. Because of the size of these homes, and other clues, we archeologists think they were owned by the wealthier citizens of the city.

27. (The Villa of Good Fortune)

Down on the ground again, we are inspecting the ruins of one of these

houses. Because the words " Good Fortune " are written on one of the floors, we call this house the Villa of Good Fortune. In the next few days we will examine objects like the ones Dr. Robinson dug up from this house.

28. (Pan Mosaic)

Here is a mosaic floor in the Villa of Good Fortune. Considering that it is over 2300 years old, would you say it is in good condition? The few feet of dirt covering it was fine protection. We archeologists have decided to examine this Villa in detail because it is one of the best preserved houses from ancient Greece.

29. (Achilles mosaic)

This mosaic floor and all the things found in the Villa are clues for you archeologists. In the next few days you will try to fit together all these clues, as a detective would. You will try to get a picture of life in this Villa when the ancient Greeks walked on these very floors 2300 years ago.

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GENERAL QUESTIONS TO ASK ABOUT ALL THE OBJECTS

1. What do you think it is?
2. What was it used for?
3. What can it tell us about the people who used it?

SPECIFIC QUESTIONS AND COMMENTS ABOUT EACH OBJECT

1. Toy Horse (F - a) :
   - What are the things on its back? On its neck?
   - Do you think there was once a rider?
   - Have you ever seen an object with so many cracks? W hat does its cracked condition suggest?
   - What material might it have originally been made of?
   - What use do you suppose this object might have had?

2. Photograph of stone olive press (B - 1) :
   - What material is this made of?
   - How can you tell?
   - What clues to its use may be found?(spout, rim around edge, size)
   - Where does it seem to be? (In process of excavation)
   - What does the black and white checked stick tell us? (It indicates the size of the object pictured. It is a meter stick and is 39.37 inches long. See the meter stick in the Box for a comparison.)

3. Scrap of cloth (C - a) :
   - Does the archeologist often find pieces of cloth in a dig? Why not?
   - What other evidence could we use to help us guess how such pieces of cloth were used?

4. Kylix (pottery cup) (A - a) :
   - What material was this made of? (Clay baked hard in an oven)
   - How can you tell?
   - What does the picture on the cup show? (A young man resting on a couch is playing the lyre. He has a wreath on his head.)
   - Why do you suppose the dish is this particular shape?
   - What might it have been used for?

5. Head of Woman (E - a) :
   - Was there more to this statue originally, or was it just a portrait? How can you tell?
   - Why are there scraps of color on the head? (The Greeks often painted statues in bright colors.)

6. Fishhook (D - a) :
   - What does this look like?
   - Does this look like anything we use today?
   - What material is it made of ? (bronze)

Instructions F

Section A

1. You will be telling Greek riddles to the class.

2. Here are the riddles:

" What walks on four legs,
then on two legs,
then on three legs? "

Answer: man
Man walks on four legs as a baby,
two legs as a child and adult,
three legs as an old man with a cane.

" A little snake swallows the lake;
then the lake swallows the snake.
What is it? "

(You can give the class a clue like:
" It is something found in the Villa.")

Answer: a lamp.
The " snake " is the wick swallowing the oil.
The " lake " is the oil that finally burns up the wick.

3. Here's what to do:

(a) Choose one person to tell the riddles.

(b) Tell the class that the Greeks enjoyed good riddles, and would have often told them to each other in the andron, your section of the Villa.

(c) After telling a riddle, give the class a chance to guess. If no one guesses the answer, call on someone from your section who knows the answer.

Instructions

Section B

F

1. You will show the class how to grind a stick of cinnamon to powder as the Greeks did it.

2. Make sure you have these items:

   mortar pestle cinnamon stick

3. Here's what to do:

   (a) Choose one person to grind the cinnamon and explain things to the class.

   (b) Tell the class that your Section was the kitchen, and that cinnamon would have been ground in the kitchen for use in cooking.

   (c) Here's how to grind the cinnamon:
   Put the stick in the mortar (dish-like object).
   Then grind the stick with the pestle.

SECTION C

1. You will show the class how to put on: Greek clothing and jewelry.

2. Make sure you have these things:

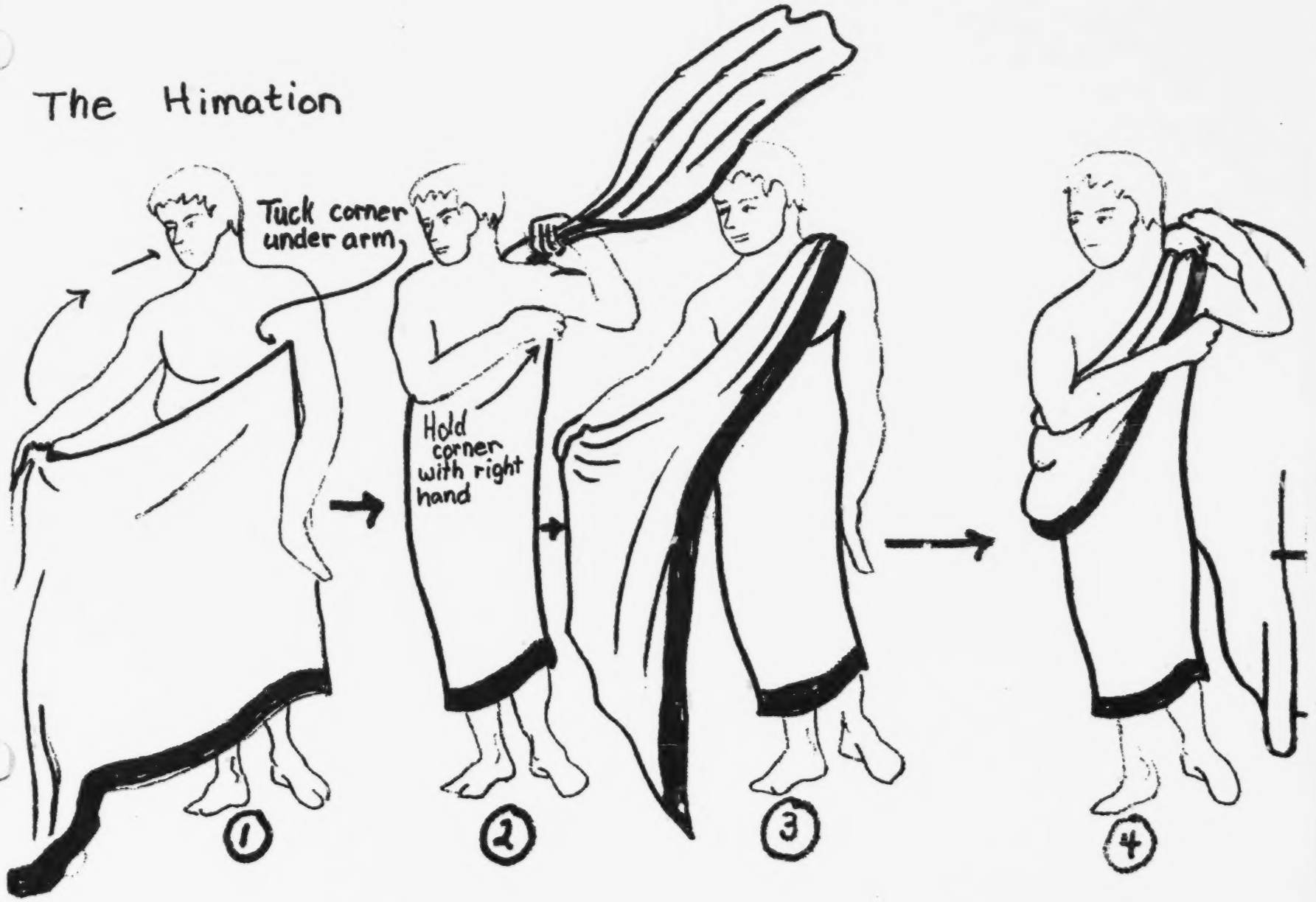
cloth, long cord, fibula, safety pins, jewelry.

3. Here's what you do:

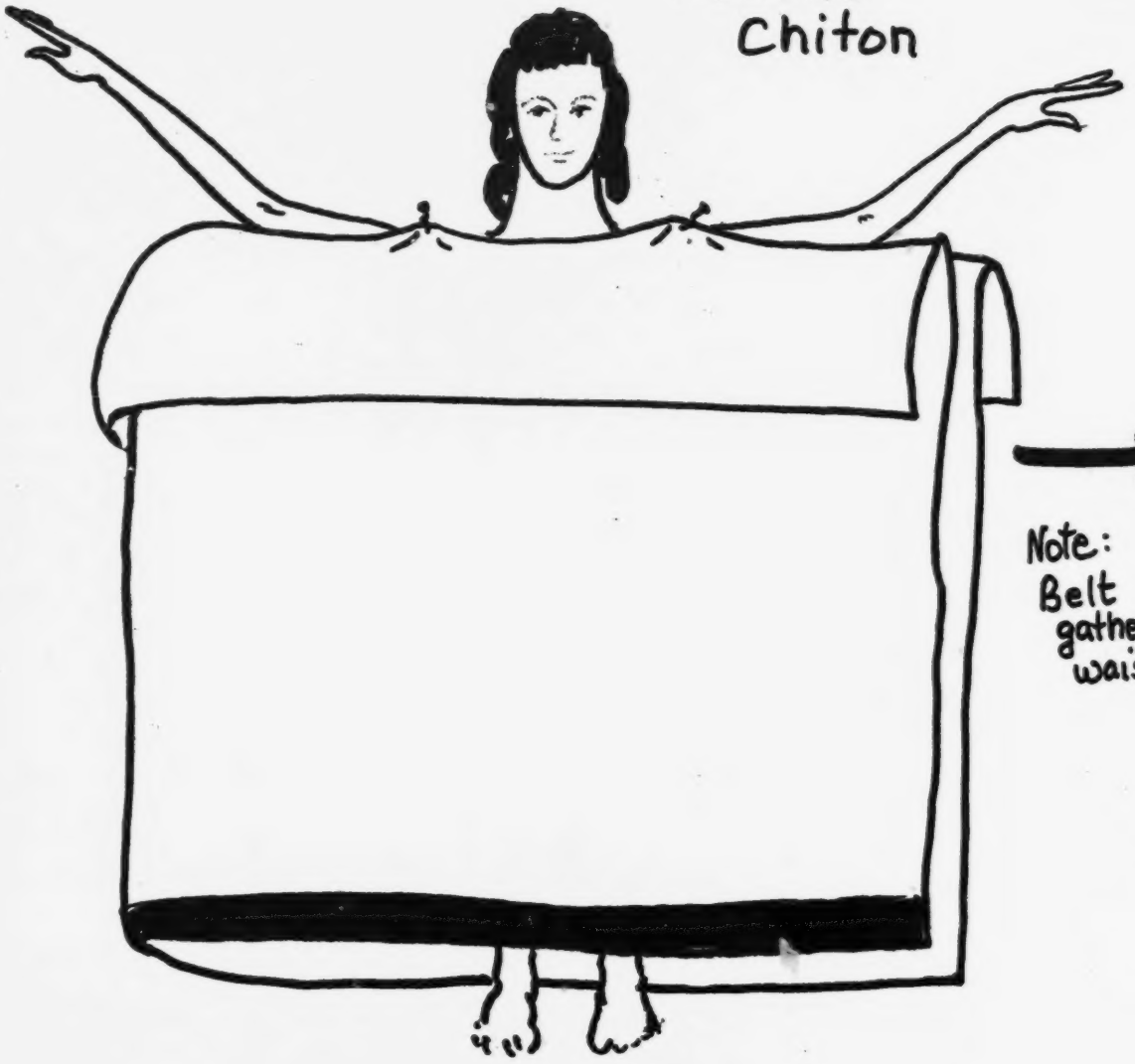
1. Choose one person to tell the class that your Section was the women's quarters.

2. Choose one or two people to model the clothing, and one to help dress the models.

3. Follow the pictures to learn how to dress like the Greeks.



Women's Chiton



Note: Belt gathers waist

Instructions

Section D

F

1. You will <u>light an oil lamp</u> for the class.

2. Make sure you have these things:

lamp wick oil matches

3. Here's what you do:

1.) Choose one person to tell the class about the lamp:
   (a) It would have been used in any room of the Villa.
   (b) The fuel is olive oil.
   (c) The storeroom (your Section) was probably dark, having no windows. Thus it would have a special need for light.

2.) Choose a person to light the lamp.
   (a) Pour a little olive oil into the lamp.
   (b) Swish the whole wick around in the oil so it gets oily.
   (c) Push one end of the wick one inch through the hole that looks like a pouring spout.
   (d) Light the end of the wick that is sticking out of the hole.

Instructions F

Section E

1. You will show the class how to <u>clean the body with a strygil.</u>

2. Make sure you have these things:

strygil aryballos oil fuller's earth newspaper funnel

3. Here's what you do:

1.) Choose one person to tell what you know about this way of cleaning the body:
   (a) The Greeks did take baths in bathtubs with water in addition to these oil baths.
   (b) Explain that this cleansing would take place in the bathroom, part of your Section.
   (c) This oil bath was similar to the rub-down athletes get today to tone the body.

2.) Choose one person to clean an arm before the class.
   (a) Place the newspaper on the desk or table you will using.
   (b) Pour oil in the aryballos.
   (c) Hold the aryballos by the handle in your right hand. Have someone attach the strap to your wrist.
   (d) Pour a little oil on your left arm from the aryballos.
   (e) Take off the aryballos.
   (f) Sprinkle some fuller's earth over the oil on the arm.
   (g) Scrape the whole mess off with the strygil.

Instructions F

Section F

1. You will show the class how to play the ancient Greek game of knuckle - bones.

2. Make sure you have the knuckle-bones.

3. Here's what you do:

   (a) Choose one person to tell the class that your Section of the Villa was a room where children played games and did school work. Tell the class that knuckle-bones is like the present-day game of jacks.

   (b) Choose one person to play the game. Here's how you play knuckle-bones:

   Throw the bones into the air, one at a time, with one hand. Try to catch them all on the back of the other hand. The aim is to get all the knuckle-bones on the back of your hand.

PEOPLE IN CLAY AND PAINT

First we will see people at work and play in and around the house.

1. A carpenter is drilling a hole with a bow drill in order to attach a lock to the chest. The simplicity of this chest makes it look almost modern. The hair styles of the women would be fashionable today, too. Notice that some of the clothing differs from the clothing you saw your classmates model.

   (This scene is actually an illustration of the Greek myth of Danae and Perseus. For our purposes we can guess that the older man might be the head of the household giving final directions to the carpenter. The other on-lookers could be his wife, and perhaps their daughter with a child.)

2. All we know about this man is that he is cooking.

   (In the Villa, the cook would probably be a slave. In less wealthy households, a mother or daughter might be working in the kitchen, but only the poorest houses would be without a slave.)

3. This woman is grating cheese into a bowl. Section B archeologists can tell you a little about the kinds of graters the ancient Greeks used. Notice the three-legged stool the woman is sitting on.

   (In the Villa, probably a slave.)

4. The steps for making cloth are shown here. Balls of wool are being weighed at the far right, while someone, perhaps the lady of the house, looks on. On the far left the wool is being smoothed to ready it for spinning into thread. The fifth girl from the left is spinning the wool into thread with a spindle and distaff. This simple method of spinning is still used in Greece today. The thread is being woven into cloth on the upright loom. Finally, the cloth is folded and stacked.

   (Probably it is the lady of the house at the far right; she is helped by slaves or possibly a daughter.)

5. Apples are being picked and loaded into a basket. The woman in black is caring away a full basket. Women of ancient Greece did much of the field work, as do Greek women today.

(Probably slaves; perhaps the woman on the left is a supervisor.)

6. This woman is juggling. Note her hat (similar to a modern ski hat) and her flowing dress. The chair is similar to chairs today.

(Probably a member of the family, since she appears too well dressed to be a slave.)

7. A lady is tying her sandal while two other women attend her. Notice the chair draped with clothing, the mirror hanging on the wall, the chest (probably containing things necessry to dressing, like jewelry or cosmetics). We are not sure what the lady at the far right is holding.

(Probably the lady of a household, helped by slaves or other members of the family.)

8. A lady is swinging, surrounded by four men. Notice the designs on the clothing. In Greek vase-painting, women are often painted white, and men black.

9. Two women are bouncing up and down on a see-saw.

10. This man is playing a lyre, a stringed instrument similar to a harp. The wreath on his head tells us that the occasion is probably festive. The absence of a beard tells us he is a youth. Students in Section A can tell you where he might be playing his lyre, and where they have seen this painting before.

11. Here is a man writing with a stylus on a wax tablet similar to the one in the Box. Notice that he is holding the stylus very differently from the way we hold pens today. Note the stool he is sitting on, and the draped clothing with a border similar to the clothing in the Box. We would guess that he is a youth because he has no beard.

<u>The next few pictures show people at work in the city.</u>

12. A barber is cutting a man's hair. Notice the three-legged stool.

13. This is the cobbler's shop. The young woman standing on the elegant table is being measured for shoes. Hanging on the wall are the cobbler's tools, and models of feet.

(Since the young woman probably would not be allowed to walk in the city alone, we can guess that the man on the right is her escort, possibly even her father.)

14. A merchant is probably weighing grain here. While two seated boys steady the scales, a man adds some grain to make the scales balance. The artist who made this jar signed his name above the scales.

15. The Goddess Athena, special patron of artists and craftsmen, is modeling a horse in clay. Notice the carpenter's tools hanging on the wall. They were used to make a wooden support for the horse. The clay horse will eventually be cast in bronze.

16. Here, men are casting a statue in bronze. At the left, a seated man stokes the fire, while the boy behind the furnace works the bellows. At the right a worker hammers a hand into a statue. On the floor is the head he will attach soon. Notice what the workers at the foundry have tacked to the walls: pictures, tools, and models of feet. Note: If your children seem embarrassed by the nudes, remind them that clothing customs change; for example, fifty years ago you would have been put in jail for wearing the kind of bathing suits seen on modern beaches.

17. An artist is painting a marble statue of Heracles, a hero of Greek mythology. The artist applies the paint with a spatula. Then he smooths and burns the paint into the marble with the iron which is being heated by the boy on the left. The painter of this scene must have thought it would interest the gods, for he shows the god Zeus and a winged victory watching from above. On the far right, Heracles himself watches.

18. A blacksmith with raised hammer is about to strike a piece of red-hot iron into shape. An assistant holds the iron with tongs. On the right customers sit and watch. On the wall of this blacksmith shop are hanging the tools of the trade.

19. An armorer is polishing a shield. On the wall hang a pair of greaves (shin guards), a helmet, and tools. Actually, this painting illustrates a story: On the right is the goddess Thetis who has ordered this armor for her son Achilles. (Section A people should have something to contribute about Thetis and Achilles.) The armorer is Hephaistos, god of the Forge, dressed in working clothes.

20. Women are filling jars with water at the fountain house. Notice

that the water is spouting from statuary animal heads. Notice also that this fountain house is supported by handsome columns. The women probably carried these heavy jars of water to their homes on their heads.

(At the Villa, slaves probably would have gone for water.)

21. This shows scenes from the schooling of a Greek boy. Section F can give you details about this picture. On the upper left a teacher is showing the student how to play the lyre. On the upper right, the teacher holding the scroll may be teaching the boy to read. Below, and upside down, unfortunately, flute-playing and writing are shown.

(From the Villa household, only the male children of the fanily would have gone out to school. Girl children would have been taught at home.)

<u>The next three pictures show scenes at a nearby harbor.</u>

22. This boy is catching fish. The lower part of his face has disappeared over the centuries. Section D can tell you what the Greek fish hook looked like. The fisherman will probably put any fish he catches into the creel, the basket under water, to keep it fresh till he carries it home. Note the octopus on the rock. Fish was one of the main foods of Greece.

(From the Villa household, this might be a slave fishing for supper. It could also be a member of the family fishing for fun.)

23. This picture shows a ship being loaded with wool. The wool is weighed on scales hung from the ship's beam. Then it is put into bags. Below deck you can see two men stacking the bags of wool in the ship's hold. Supervising the loading is the seated man with the hat. Also in the picture are a leopard cub, a lizard, a monkey, a heron, and three other birds.

(The head of the household did much of the buying in the town, since the women stayed at home most of the time. The head of a family sometimes even went to the boat bringing in goods, and bought what he wanted at the harbor.)

24. A man is sailing in a small sailboat. Notice the oars and rudder at the right. The grapevine that seems to be growing from the ship is just a symbol of the man in the boat, Dionysis, god of wine.

<u>The next three pictures show the ancient Greeks at war.</u>

25. A warrior follows a young man leading a horse. Notice the shield, helmet, and spears.

(Heavily-armed warriors would have come from the wealthier families, like the family living in the Villa.)

26. Here is a combat scene. Notice the weapons, armor, and the clothing.

27. A warrior is bandaging the wound of a comrade who has perhaps been shot with the arrow on the left. Note that these warriors are wearing coats of mail for protection. Greek doctors were well known for their skill in surgery and medicine.

<u>Next are pictures of athletes.</u> They could be practicing in their own cities, or competing at games like the Olympics.

28. These are the long-distance runners. Notice that they run with a long stride at an easier pace than the sprinters of a 100-yard dash. At Olympia, the long-distance run was three miles.

(The Olympic games were open to fre men of pure Hellenic descent. A son from the Villa could possibly have taken part in these games.)

29. Here is a jumper in mid-air. The stone weights in his hands give extra push to his jump. Before landing he will swing these weights back, pushing his body as far forward as possible. He must land with both feet together, standing up.

30. This javelin thrower is taking a few running steps just before a throw. His right finger holds a leather thong that is twisted around the javelin to make it twist while in flight.

31. A charioteer is racing his chariot. He holds the reins in both hands, and also holds a goad in his left hand. In athletic festivals like the Olympic games, the drivers were usually professionals, like our jockeys, but occasionally the owner of the chariot drove. At Olympia the chariot race was long - almost nine miles.

(A professional athlete would probably be from the lower classes of society, not from the class who lived in the Villa.)

32. Being a victor at the Olympic games was a great honor in ancient Greece, as it still is today. Here a young athlete receiving the victor's crown, cut with a golden sickle from the sacred wild olive tree behind the temple of Zeus. In his hands the victor holds branches showered on him by the spectators.

FURTHER EXPLORATIONS

Included in the Box:

BOOKS:

1. Bowra, Sir Maurice, Classical Greece, Chicago, Time - Life Books, 1965.
2. Quennell, Marjorie, and C. H. B., revised by Kathleen Freeman, Everyday Things in Ancient Greece, New York, G. P. Putnam's Sons, 1962.
3. Seyffert, Oskar, Dictionary of Classical Antiquities, New York, The World Publishing Company, 1964.

PAMPHLETS:

1. "Amphoras and the Ancient Wine Trade", Princeton, American School of Classical Studies at Athens, 1961.
2. "Athenian Citizen", Princeton, American School of Classical Studies at Athens, 1963.
3. Kinsey, W. Fred, III, " Archaeologist at Work", Pennsylvania Historical and Museum Commission, 1964.
4. "Lamps from the Athenian Agora", Princeton, American School of Classical Studies at Athens", 1965.
5. "Pots and Pans of Classical Athens", Princeton, American School of Classical Studies at Athens, 1961.

OTHER SUGGESTED BOOKS for the Children:

1. Braidwood, Robert J., Archaeologists and What They Do, New York, Franklin Watts, Inc., 1960.
2. Coolidge, Olivia, Men of Athens, Boston, Houghton Mifflin Co., 1962.
3. Glubok, Shirley, The Art of Ancient Greece, New York, Atheneum, 1963.
4. Kubie, Nora Benjamin, The First Book of Archaeology, New York, Franklin Watts, Inc., 1957.
5. McLean, Mollie, and Anne Wiseman, Adventures of Greek Heroes, Boston Houghton Mifflin Co., 1961.
6. Robinson, Charles Alexander, Jr., The First Book of Ancient Greece, New York, Franklin Watts, Inc., 1960.
7. White, Anne Terry, All About Archaeology, New York, Random House, 1959.

FILM:

"Archeologists At Work", (#S-856) from the Commonwealth of Massachusetts, Department of Edcution , Division of University Extension, 200 Newbury Street, Boston 16, Massachusetts, Rental Price: $4.80.

We recommend this short color film for use before, during, and after the Greek Box is used.